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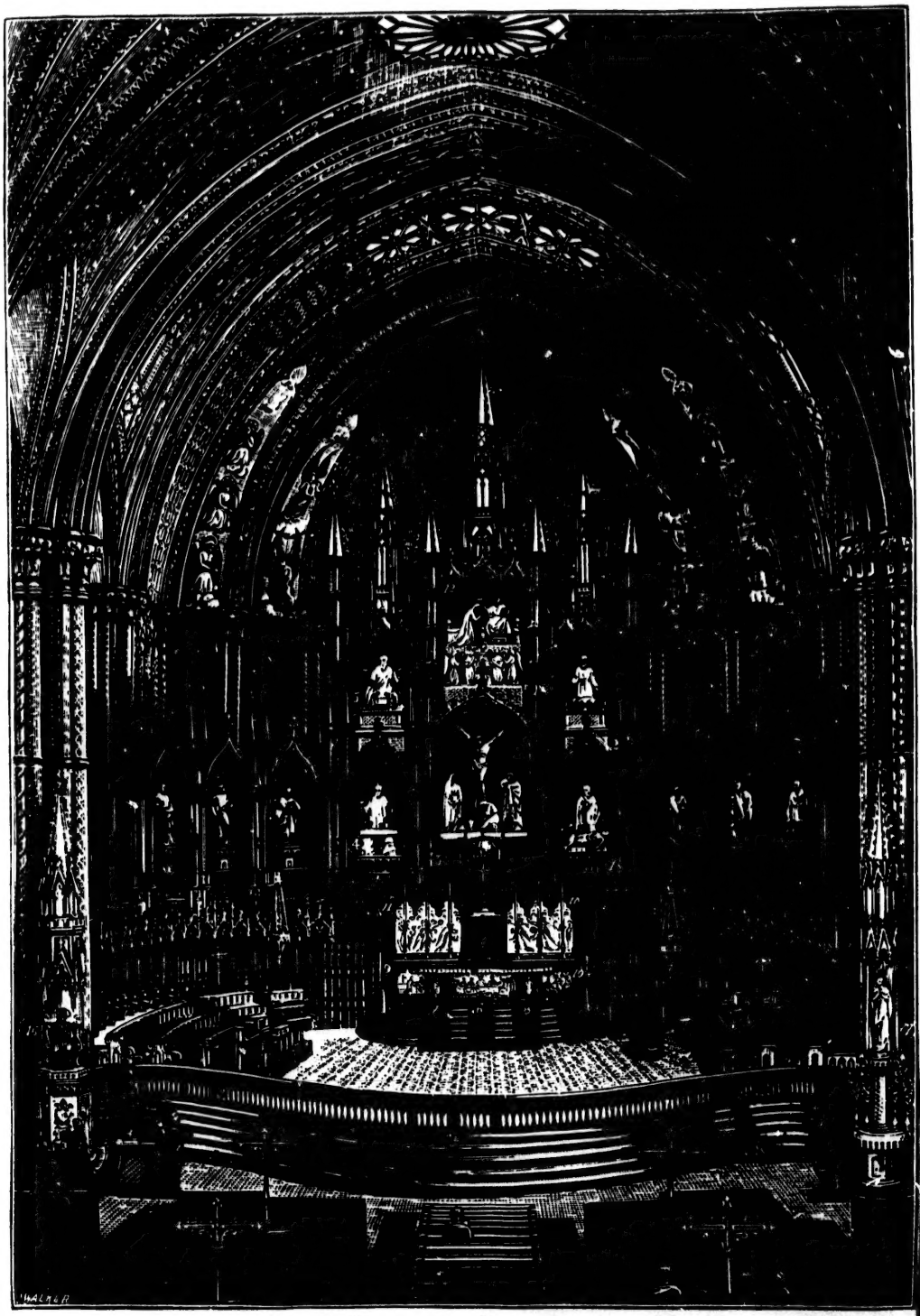


THE NEW GRAND-ALTAR, AND SANCTUARY OF NOTRE-DAME.

[illegible] OF NOTRE-DAME

HISTORICAL AND DESCRIPTIVE NOTICE

ON THE

CHURCH of NOTRE-DAME of MONTREAL

ORNAMENTED WITH 18 FINE ENGRAVINGS

A Sure Guide for Strangers and Visitors.

MONTREAL:

EUSÈBE SENÉCAL, — PRINTER - EDITOR

Nos. 6, 8 and 10, St-Vincent St.

1880.

FOR

STRANGERS AND VISITORS,

THIS BOOK IS AN

INDISPENSABLE AND SURE GUIDE.

Independant of its being elegantly illustrated, the Public at large, we are confident, will find it instructive and interesting, as giving an exact history and description of NOTRE-DAME, with full details and particulars of what this Religious Monument contains.....its Sanctuary and Main Altar, probably the only existing one of its kind, its many masterpieces of art, its splendid though yet incomplete decorations, &c., &c.

Entered according to Act of Parliament of Canada, in the year one thousand eight hundred and eighty, by Revd. M. V. ROUSSELOT, Priest, S.S., in the office of the Minister of Agriculture.

THE CHURCH OF NOTRE-DAME.

On the 18th of May 1642, Mr. De Maisonneuve and the colonists accompanying him from France, sent by Mr. Olier (1) and his associates, reached the Island of Mount-Royal, assumed possession of it and founded " Ville-Marie " (now Montreal).

A temporary chapel, of bark, was immediately built at the Fort, on " Pointe à Callière," and was used and known as the parish Church, under the name of Notre-Dame, until the following year, during which, upon the same spot, a wooden edifice was constructed.

In 1654, this latter chapel becoming also inadequate to the wants of the congregation, Mr. de Maisonneuve suggested to his fellow citizens the erection of another larger and more commodious church, to be built adjoining the Hospital in St. Paul street, on the spot where stand to day the massive stores of the Sisters of the Hotel-Dieu.

The parochial services were held there during more than twenty years, in anticipation of the time when a fine and spacious parish Church would be erected. In 1672, the building of this long sought for church was begun, on what is known to day as " Place d'Armes," and was completed in 1678. Extensive as its proportions were, a century later the increasing requirements of the people demanded that a far more spacious and imposing edifice should replace it.

However, it was only in 1823 that the foundations of the present Church were laid. Thanks to the zeal and generosity of the parishioners, and of the Seminary of St. Sulpice, so actively were the works kept up that, on the 7th of June 1829, the Church was opened to the public; and on the fifteenth, a week afterwards, Monseigneur Lartigue, first Bishop of Montreal, officiated pontifically within its walls.

The edifice is, in the highest degree, a grand and imposing structure. Its front is perfect in symmetry, its bold and lofty towers attract attention from the extremities of the city, and are visible from the south at a distance of over thirty miles.

The portico between the two towers is 60 feet in height. The

(1) First Superior of the Seminary of St. Sulpice, in Paris.

three colossal statues placed over the arcades represent the Blessed Virgin, St. Joseph and St. John the Baptist, the patrons of Lower Canada and of the city of Montreal.

This vast monument belongs, it will be seen, to a branch of the Gothic, the pointed-arch school of architecture, a school that has handed down to us the time-hallowed cathedrals of the old world, a style so perfectly in harmony with christian thought and biblical tradition, and so admirably calculated to elevate the soul to God.

THE TOWERS.

Measured from their foundation to their pinnacle, the towers are 227 feet in height. The platform of the western tower is reached by a stairway containing 279 steps. From this elevated stand-point is to be obtained one of the finest views of Montreal and its environs, a view unobstructed on every side, and allowing the spectator to enjoy, without effort, the enchanting spectacle offered to his gaze.

To the North, is the great artery of the St. Lawrence suburbs, stretching to the extremity of Mile-End and thence to the banks of "Rivière des Prairies" (Back River).

Towards the East the Lower-Town extends its wharves lined with vessels as far as the Village of Hochelaga, whence the eye may follow the majestic course of the St. Lawrence, watering our richest and most fertile lands in its journey towards the sea, till lost to sight on the horizon beyond the spires of Varennes. On the South, the landscape extends over the islands of St. Helen and St. Paul, comprises the parishes of Longueuil and Laprairie, includes the delightful country around Belœil and St. Hilaire, and stretches even as far as the Green Mountains of Vermont.

Westward, along the Lachine Canal, lies the plain of St. Gabriel, silent witness of the many early struggles against the Iroquois indians; and the town of the Tanneries, destined at some future day to be the connecting link between our metropolis and Lachine.

In closing the circle, the eye rests upon the most attractive feature in Montreal's position, the sloping side of Mount-Royal, studded with splendid villas, and crowned by the beauties of the new mountain Park.

THE "BOURDON" OF NOTRE-DAME AND ITS TEN OTHER CHURCH-BELLS.

A moment's rest in the descent from the summit of the tower to examine what is known as "le gros Bourdon." This enormous bell weighes 24,780 pounds, is 6 feet high, and at its mouth measures eight feet and seven inches in diameter. Its sound is magnificent in its fulness and grandeur; it relates its own history, in the following inscription, found graven on its exterior :

ANNO DOMINI 1847.
FUNDATÆ MARIANOPOLIS 202.
PII P. P. IX, PONTIFCATUS 1.
REGNI VICTORIÆ BRITTANIARUM 10.
EX PIISSIMO MERCATORUM, AGRICOLARUM ARTIFICUMQUE MARIANOPOLITENSIUM DONO.

That is : I was cast in the year of the Christian era 1847, the 202nd since the foundation of Montreal, the first of Pius the ninth's pontificate, and the tenth of the reign of Victoria, Queen of England; I am the gift of the merchants, the farmers and the mechanics of "Ville-Marie."

It is ornamented with the images of the Blessed Virgin and St. John the Baptist, and with the emblems of Agriculture, Commerce and Industry. Under these may be read :

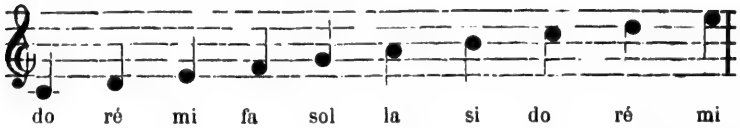
CAROLUS ET GEORGIUS MEARS
LONDINI FECERUNT.

I was cast in London by Charles and George Mears.

In the Eastern tower are hung ten smaller bells, beautifully toned in such perfect harmony that the most varied musical airs can be executed while they peal.

The	1st	weighing	6011	pounds,	strikes	*do*
The	2nd	"	3633	"	"	*ré*
The	3rd	"	2730	"	"	*mi*
The	4th	"	2114	"	"	*fa*
The	5th	"	1631	"	"	*sol*
The	6th	"	1463	"	"	*la*
The	7th	"	1200	"	"	*si*
The	8th	"	1093	"	"	*do* octave.
The	9th	"	924	"	"	*ré*
The	10th	"	897	"	"	*mi*

This forms the following scale :



When, on grand festival days, the great "Bourdon" joins its solemn tones to the chimes of its ten Sisters, the soul-stirring effect is so striking, that we may safely say no other such concert can be heard on the continent of America. Each of these ten bells bears the name of its donor (1).

THE INTERIOR OF NOTRE-DAME.

Leaving its towers, let us cross the threshold of this grand temple of the Almighty, taking in, as one can do, at a single glance, the entire precincts within its walls.

Its vast nave, its side aisles, its spacious two storied galleries seen in the twilight as it were, of mysterious gloom, involuntarily impress the mind with the vastness of the sacrededifice, with thoughts of the Infinite and Omnipotent. The paintings, the gildings, the sculptures, the stained glass windows, the *chef-d'œuvres* (master pieces) of artistic ornamentation, though still unfinished, all seem to waft our thoughts towards an unknown world, dazzle us with their innumerable beauties and render us for the moment unable to determine upon which of them first to direct our attention.

The nave of the church including the Sanctuary, is 220 feet in length, nearly eighty feet in height, sixty-nine feet in width, without including the side aisles which measure 25½ feet each; the walls are five feet thick.

When the project of erecting this splendid edifice originated,

(1) These donors are :

The Seminary of Montreal.
M.M. Albert Furniss and Ed. Dowling.
Mr. and Mrs. John Donegani.
Mr. and Mrs. Olivier Berthelet.
The Hon. Jules Quesnel.
M. and Mrs. Hubert Paré.
Rev. L. S. Parent, parish priest of Repentigny.
Mr. Jean Bruneau
Mr. and Mrs. T. Bouthilier.
Mr. Augustin Perrault.

the architect was instructed to furnish the plan of a church capable of accommodating 10,000 persons, who should not only enjoy the privilege of being able to follow the holy ceremonies at the altar, but to hear the word of God, and to hear it easily from the pulpit. To these two inestimable advantages, the architecture of Notre-Dame lends itself most happily, and we are safe, we believe, in stating, that this church alone possesses this double advantage.

On extraordinary occasions, by utilising all the pews and aisles in the galleries and body of the church, it is capable of containing 12,000 and even 15,000 persons.

Fourteen side windows, forty feet high, light up the galleries, and admit soft rays upon the grand aisle.

We enter now upon more minute details, and in order to do so with some species of system, attention may be directed towards the western side aisle.

WESTERN SIDE AISLE, TO THE RIGHT.

THE BAPTISMAL CHAPEL

Our first steps into this side-aisle bring us to a chapel adjoining the wall of the tower, and containing the baptismal font.

The painting over the altar represents the baptism of Our Lord by St. John the Baptist, in the waters of the Jordan, and is a copy of the great mosaic work of C. Maratta, to be found in the Baptismal chapel of St. Peter, at Rome; Our Saviour is surrounded by Angels, St. John with averted face is pouring water upon his head, scarce daring to gaze upon the features of One, in whose presence all others must appear so unworthy (1).

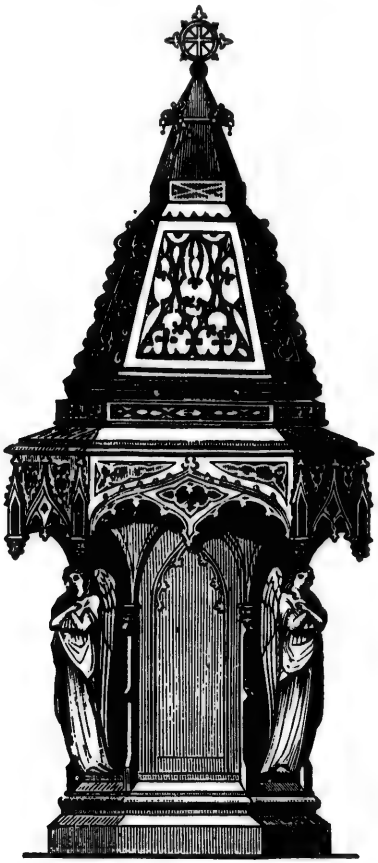
(1). This baptism by St. John was but symbolical of the baptism instituted by Our Lord Jesus-Christ, the Sacrament so indispensable towards salvation:

" *Euntes ergo, docete omnes gentes, baptizantes eos in nomine Patris et Filii*
" *et Spiritus Sancti.*

" *Nisi quis renatus fuerit ex aqua et Spiritu Sancto, non potest introire in regnum Dei.*

" Go ye therefore and teach all nations, baptising them in the name of the
" Father and of the Son and of the Holy Ghost." Math. XXVIII, 19.

" Unless a man be born again of water and the Holy Ghost, he cannot enter into the Kingdom of God. St. John, III. 3."



The font itself is of white marble, supported by the figures of four angels, and the cover or lid is of gilded copper.

OUR LADY OF CONSTANT SUCCOUR.

" Notre-Dame de Perpétuel Secours."

This is a copy of a justly celebrated and miraculous painting, in the Byzantine style, brought from the East to Rome many centuries ago.

The Virgin Mary holds the Infant Jésus in her arms, two Archangels appear offering the dreaded instruments of his future Passion to the Divine Child, who instinctively shrinks at their first sight.

Between the altars are placed the confessionals, where sinners acknowledge their offences to the ministers of Christ, and receive from them remission or absolution :

On the evening of the resurrection, Jesus entered the closed guest-chamber (*Cénacle*) where his disciples were assembled, stood in their midst and said :

" *Pax vobis. Sicut misit me Pater, et Ego mitto vos.* Hæc cum " dixisset, insufflavit et dixit eis : *Accipite Spiritum Sanctum,* " *quorum remiseritis peccata, remittuntur eis ; et quorum retinue-* " *ritis, retenta sunt.*

" *Peace be unto you, as my Father has sent me, even so I send* " *you.* Having said this He breathed on them and saith unto " them : *Receive ye the Holy Ghost ; whosesoever sins ye remit,* " *they are remitted, and whosesoever sins ye retain, they are re-* *tained.*" St. John, XX, 21, 22, 23.

These were words uttered and intended for all time, since alas ! there must ever be sinners in this world, and sins to be atoned for and forgiven. But how could the priest remit offences of which he has no knowledge, and how could that knowledge be obtained, unless the penitent sinner has confided it to his spiritual adviser ? Hence the necessity of confession, recognized and practised since the earliest days of the Catholic Church.

CHAPEL OF ST. AMABLE.

The second altar we come to is that of St. Amable, priest and pastor of Riom, in Auvergne, France, in the fifth century. The picture, an old painting from the pencil of a native artist evidently self instructed in his art, represents the Saint controlling by Almighty power the ravages of a vast conflagration (1).

The altar in this chapel was once the Main Altar of the Church, and is preserved there as a memento of the past.

(1) This picture is shortly to be replaced by another obtained from Rome.

ST. JOSEPH'S CHAPEL.

The third chapel is that of St. Joseph, spouse of the Blessed Virgin, adoptive father of the Infant Jesus. He appears in the painting bearing in his arms the Divine Child. Marvellous instances of supernatural assistance and protection are related in connection with the faithful who have devoutly prayed before this picture.

Four statues adorn this altar :

The two principal ones are those of St. Francis of Sales and St. Theresa, celebrated for their devotion to St. Joseph ; the two smaller figures represent St. Louis Gonzaga and St. Stanislas Kostka, patrons of Christian youth, who, like St. Joseph, preserved their innocence and purity during their entire life time.

In the tomb beneath this altar rests, the body of St. Felix, taken from the catacombs of Rome.

CHAPEL OF THE BLESSED VIRGIN.

At the extremity of the aisle to the right is found the chapel of the Blessed Virgin Mary. The " bas-relief " (basso-relievo) upon the tomb recalls the mystery of the Presentation. The Virgin Mary at the tender age of three years, accompanied by St. Ann and St. Joachim, enters the temple in order to consecrate her life to God, and is received by the High-priest.

The superb painting overhanging the altar, represents the Queen of Heaven handing the Rosary to St. Dominick. From her arms the Infant Jesus is placing a crown of thorns upon the head of St. Catherine of Sienna. This is an enlarged copy of a celebrated picture in the Church of St. Sabine at Rome, painted by André Vannuchi, better known under the name of Del Sarto.

A nearer glance discloses, upon the gilded door of the tabernacle, an exquisite little painting of the Madonna. This miniature " chef-d'œuvre " was purchased at Florence (Italy), in 1872.

The crucifix and candlesticks are beautifully enamelled and were purchased in Paris at a cost of six hundred dollars.

Before proceeding further, the visitor should devote a moment's attention to a handsome painting, an excellent copy of a masterpiece by Mignard, ornamenting, on the left side of the aisle, one

of the exterior panels of the Sanctuary. St. Ignatius, founder of the Society of Jesus, is seen in prayer in the grotto of Manreza, and there to him appears the Mother of God with her Divine Son, handing him the rules and constitutions of the Jesuit Order.

THE PASSAGE BEHIND THE GRAND-ALTAR.

At a slight elevation in the passage extending behind the Main-Altar and the tabernacle, we may admire the beautiful statues of the Blessed Virgin and adoring Angels. At their feet are inscribed the words :

Adoremus Sanctissimum Sacramentum.

It is thus that the Mother of Our Lord, and with her the Angels impress upon the passers-by, a sense of respect and veneration for the consecrated precincts in which they stand, and recall and quicken the feelings of love and adoration due to Our Saviour Jesus-Christ in His Holy Sacrament.

An inscription enjoins "*silence*"; the sacred character of the spot demands it.

———:o:———

EASTERN SIDE AISLE, TO THE LEFT.

CHAPEL OF THE SACRED-HEART.

Leaving the passage to enter the eastern side aisle, the first chapel reached is that of the Sacred-Heart. The painting represents Our Lord appearing to the Blessed Margaret-Mary, a nun of the order of the Visitation, at Paray-le-Monial, (France); it is an exact and life-like portrait of this holy virgin. Our Saviour shows her His divine Heart so full of love for man, from whom alas ! He receives so frequently but ingratitude and forgetfulness in return. He urges the institution of a special holy-day of reparation in honor of His Sacred Heart (1).

Beneath this altar rests a body also taken from the catacombs of Rome, the remains of the Virgin and Martyr St. Irène. Hers was the palm of martyrdom while still in the prime of youth, hers the happiness of death rather than the sacrifice of her innocence and of her faith.

(1). This festival has been established, and is celebrated on the Friday following the octave of the Holy Sacrament.

To the right of this altar, upon one of the exterior panels of the sanctuary, is to be seen an extremely old painting, the presentation of the Infant Jesus in the temple of Jerusalem.

———:o:———

Upon the wall, towards the left, is the first of the fourteen paintings representing the Way of the Cross. Placed in their order around the Church, they recall the principal incidents that marked Our Lord's agonizing footsteps from the judgment seat of Pilate to mount Calvary.

These pictures, really good paintings, were obtained in Paris.

ST. ANN'S CHAPEL.

To St. Ann, mother of the Virgin Mary, is dedicated the next altar. Carnevali, a distinguished Roman painter has rendered life like the images of St. Ann, of St. Joachim, her spouse, of Mary, their blessed child.

There existed, in years gone by, the pious custom, among wealthy Catholic families, of erecting and maintaining at their own expense the various chapels in a parish church.

To perpetuate or rather to revive this worthy practice in Notre-Dame, Abbé A. Valois, in the name of his family, made a gift of this chapel to the Church.

The attractive little statues that adorn it, represent St. Simon, St. Stephen, St. Emily and St. Philomene, patron saints of the donors.

CHAPEL OF THE SOULS OF PURGATORY.

It is, therefore, a holy and wholesome thought to pray for the dead, that they may be loosed from sins, says the book of Macchabees, 2 Macch. XII, 46.

Notre-Dame has therefore its chapel devoted to the Souls of Purgatory, and every morning during the month of November, and on frequent other occasions during the year, the Holy Sacrifice of Mass is celebrated there, to obtain from the Almighty the pardon and release of these suffering souls.

Few are those who on leaving this life, are worthy to enter the realms of eternal bliss. Their souls require the purification of Purgatory before enjoying the happiness of the sight of God;

but this period of transition can be lessened, by offering up, with that object, the Holy Sacrifice of Our Lord Jésus-Christ, by prayer, by indulgences (1), and other meritorious offerings, such as fasting and giving alms to the destitute.

Mrs. Alfred LaRocque (Miss Léocadie Boucher) generously erected this chapel, with the intention that both herself and her family should seek and obtain through it, the precious mercies of divine indulgence.

The painting is one by Minocheri, a Roman artist, and depicts a priest offering up the Holy Sacrifice, and thereby delivering from Purgatory numbers of souls who are wafted to heaven on the wings of surrounding Angels.

The " bas-relief " (basso-relievo) on the front of the altar represents the Virgin Mary supporting in her arms the head of her Divine Son, during the few moments that precede the sealing of the sepulchre. Her loving gaze is blinded by tears, her heart is broken, but still she is perfectly resigned to the will of the Almighty. What a model to admire ! what an example to follow for those who bewail the death of a cherished child, the loss of a beloved relative !

(1). We are frequently asked, what is an indulgence? In family life, a child disobeys his father: a penance is imposed, and is being carried out; a well behaved brother prays for his forgiveness and the father grants it in considération of the good conduct and earnest request of the applicant; *this father grants an indulgence.*

A subject, in a kingdom, is guilty of a capital felony, and is on the way to the scaffold: some illustrious fellow citizen whose deeds have won the gratitude and affection of his sovereign, entreats a pardon which is granted, and the culprit is set at liberty. *This ruler has granted an indulgence.*

Indulgences therefore, generally speaking, consist in the reversion upon the guilty of the merits of the just; and this is a fundamental element, the very essence of christianity.

Hence the theological definition of the doctrine of indulgences, namely: it is a remission of that temporal punishment of sin which remains to be undergone after the forgiveness of the offence itself, a remission independant of the Sacrament of Penance, and obtained through the merits of Christ and of his Saints.

Since its earliest ages, the Catholic Church has given evidence of its power to grant indulgences. St. Paul gives us a striking proof of this in dealing with the incestuous Corinthian. II Corint, II, 6-10.

On leaving this chapel, the visitor's attention may be directed to the large crucifix near it. It is effective in design and exquisite in workmanship; the lips, mouth and entire face of the dying Saviour seem full of life-like and agonizing expression.

This crucifix is a memento of a most successful Mission held during Lent of 1878, by the Redemptorist Fathers. Precious indulgences are attached to it, and upon it are inscribed the words "Sauvez votre âme" *Save thy soul!*

The last chapel is that of St. Roch.

This Saint was born towards the close of the thirteenth century at Montpellier, (France). He was justly celebrated for his holy life, and chiefly for the miracles that holiness allowed him to perform. He went to Rome, and banished a fatal plague from Italy by means of the Sign of the Cross, its merits and its power alone (1).

THE PRINCIPAL NAVE.

We have spoken of the first impressions created on entering Notre-Dame, by the grandeur of its ornamentation borrowed from the most magnificent cathedrals of Europe, and by the vast proportions of this nave, the most spacious and extensive we have heard of.

Who but must admire the groups of graceful columns rising as it were from the ground, to support the starry dome over our heads? The stained glass windows (sky lights) shed a soft and subdued radiance over the body of the Church. The center one, of unquestionable beauty and great value, was obtained from the studio and workshops of Mr. Champigneul, at Bar-le-Duc, in France.

(1) Veneration for this saint has extended everywhere throughout the Church in Italy. The faithful, confident in the power of his intercession as a lover of God, and a minister of the King of Kings, appeal to him in time of plague, in order to obtain, through his powerful intercesssion, the merciful protection of the Omnipotent. History is before us to show that this confidence has ever been rewarded.

This practice of seeking the intercession of Saints is a most legitimate one. Catholics do not adore them, but honor them as the beloved of God, and invoke their mediation before the divine throne. This pious custom can be retraced to the earliest ages of the Church, since, in the catacombs of Rome, is to be found, adjoining the images of Mary and the tombs of the martyrs, the inscription "*ora pro nobis*," pray for us.

Twelve Angels surround the Virgin Mary, who bears in her arms the Infant Jesus. They are singing her praises, and hold scrolls or streamers on which are inscribed the most familiar invocations in the litany of Loretto.

The admirable frescos, ornamenting the walls over the second gallery, on both sides of the church, justly demand attention.

They consist of twelve paintings, illustrating as many passages in the life of the Virgin Mary. Beginning on the left side:

The 1st represents Mary, shortly after her birth, resting upon the knees of St. Ann, and exciting the admiration of her parents.

In the 2nd, she appears as a little child receiving her first lessons from St. Ann.

The 3rd, represents Her presentation in the Temple.

The 4th, Her marriage with St. Joseph.

The 5th, The Archangel Gabriel announcing the mystery of the Incarnation.

The 6th, The Virgin Mary's visit to St. Elizabeth.

The 7th, The nativity of Jesus.

The 8th, The flight into Egypt.

The 9th, A scene of domestic life in Nazareth.

The 10th, Our Lady of Compassion.

The 11th, The Assumption.

The 12th, Her sovereignty in heaven.

Several holy virgins, St. Agnes, St. Cecilia, etc., bearing upon their heads crowns of glory and, in their hands, the palm of martyrdom, proclaim her as their Queen.

The Sanctuary is raised about five steps above the level of the floor of the church, and is divided off by a rail, that serves the purpose of a communion table for those who receive the Holy Sacrament.

With souls purified at the tribunal of penance, rich and poor, young and old, flock there to receive the true bread of life, the Flesh and Blood of Jesus-Christ Our Saviour. What closer, happier, more glorious union could one imagine between man and the Almighty? (1).

(1). *Ego sum panis vitæ.... Caro enim mea vere est cibus, et sanguis meus vere est potus. Qui manducat meam carnem et bibit meum sanguinem, in me manet, et Ego in illo, &c.*

I am the bread of life..... For my flesh is meat indeed and my blood is drink in leed. He that eateth my flesh and drinketh my blood, dwelleth in me and I in him. St. John, ch. VI, 48, 56, 57.

Resting upon one of the right hand columns, at the entry of the Sanctuary, is an attractive monument of gilded metal. Upon it, is placed a rare master-piece of art, a beautiful little statue of the Immaculate Virgin, carved from the purest white marble, with a pedestal of the same material (1).

(1). A history is attached to this charming Madonna. In 1872, the *Curé* of Notre-Dame, while on a visit to Rome, was admitted to the presence of the Holy Pontiff. Anxious to obtain for his Church, a pious image of the Blessed Virgin, that might at the same time be a memento of Pius the IX, and encouraged by the latter's ineffable kindness and cordiality, the pastor of Notre-Dame solicited, in the name of his parishioners, the gift of this "chef-d'œuvre" of art, there standing in the private library of the Pope. The request was granted, and His Holiness cheerfully added the pedestal to his donation of the statuette. The gift however was not confined to this :

Around the neck of the statue, hung a little golden cross generally worn upon the Holy Pontiff's person, but confided by him to the Blessed Madonna, in the hope of obtaining from the Queen of Heaven, the strength necessary to bear the burden of his trials. With extreme and characteristic kindness, the Pope allowed it to remain there; and to day, this cross, with its small riband, that rested so often upon the Holy Pontiff's breast, forms part of the treasures of Notre-Dame. The above is an exact *fac-simile* of the relic.

Opposite the statuette above referred to, is to be seen, placed beneath a species of canopy, and resting upon a handsome pedestal, the statue of St. Peter. It is a bronze copy of the one in Rome, the feet of which are piously kissed by those among the faithful who desire to acquire the indulgences attached to this devotional act, and in Notre-Dame fifty days of indulgence may be gained by those who, with heartfelt love and veneration for the Vicar of Christ on earth, thus kiss the image of St. Peter.

Christ had promised to Simon-Peter :

1o. That he should be the foundation of His Church :(1) *Thou art Peter, and upon this Rock I will build my Church, and the gates of hell shall not prevail against it.* Math. XVI, 18.

2o. To make him all powerful in that Church : *And I will give unto thee the keys of the Kingdom of Heaven, and whatsoever*

(1) Which must be ONE....for He has declared *there should be but one Fold, but one Shepherd,* that is: one only true Church, with one Supreme Head.....PETER and his Successors..—St. JOHN. X, 16.

thou shalt bind on earth, shall be bound in Heaven, and whatsoever thou shalt loose on earth, shall be loosed in Heaven. Math. XVI, 19.

3o. He had commanded him to strengthen his brethren in their faith : *I have prayed for thee that thy faith fail thee not.*

When therefore thou shalt have been converted (from the sin of denial) *strengthen thy brethren in their faith*, meaning the Apostles and all the faithful.

4o. Finally, after his resurrection, before his ascension into heaven, Christ demanded thrice of Peter, if he loved him, and receiving an affirmative reply from the Apostle, told him twice : "*feed my lambs*," and then added, "*feed my sheep*," meaning thereby : I give thee power to teach and to govern my faithful followers and their pastors, that is, my entire Church. Thus have these words been interpreted by the Fathers and theologians of the earliest ages of the Christian era.

Let it not be said, says Bossuet, *let it not be believed that the mission and ministry of St. Peter were to end with him..... the foundation of an ETERNAL CHURCH must be in itself eternal, Peter shall live in his successors, and his word be heard forever.....*

(Bossuet, Sermon on Unity.)

This therefere is the reason why Catholics honor St-Peter, and are ever so faithful to his Successor, the Holy Pontif.

THE GRAND MAIN-ALTAR. (1)

We now stand facing the main-altar, the general appearance of which is so truly imposing. To thoroughly master its details, one must seize the idea that inspired its erection. It was intended to represent the sacrifice of Our Lord Jesus-Christ as foreshadowed in the signs and prophecies of the old testament. The following is a brief synopsis :

(1) Let us say here, once for all, that the six groups of Statues, the Choirs of Angels and the several *Bas-Reliefs* of this altar, as also the *Bas-reliefs* of the altar of the Blessed Virgin, and of the Chapel dedicated to the Souls of purgatory, are all magnificent masterpieces (chefs-d'œuvres d'art) of sculpture " in wood." They are the work of Bouriché, the famous Sculptor, of Angers, in France.

TWO FIGURES REPRESENTING THE BLOODY SACRIFICE OF CHRIST.

10. THE SACRIFICE OF ISAAC.

Isaac lies bound upon the wood which he carried up the mountain, and whereon he is to be sacrificed. He willingly consents to his immolation by his father Abraham. A ram, caught in a thicket by the horns, is offered up as a burnt offering in his stead.

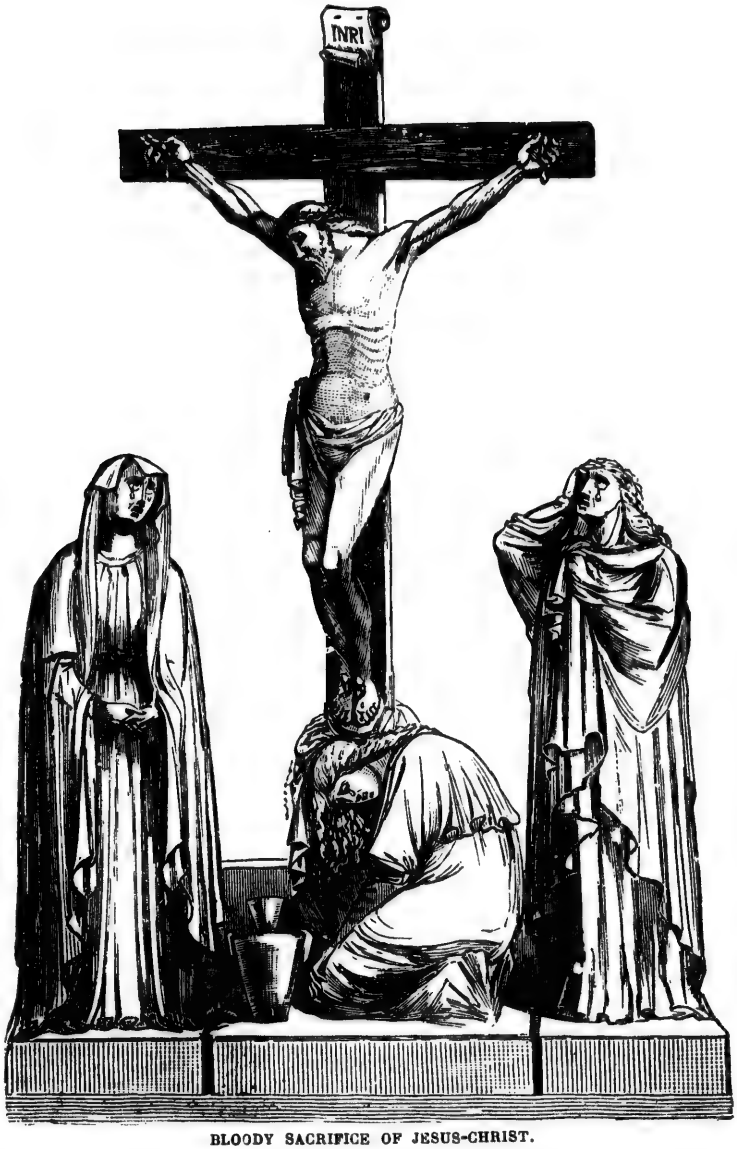
Eighteen centuries later, Christ ascended the same Mountain, bearing also the wood upon which he was to be sacrificed. He is stretched upon the Cross, his head crowned with thorns. He allows his hands and feet to be nailed, and immolates Himself to the justice of his Father.

20. A PRIEST OF THE SONS OF AARON OFFERS UP THE SACRIFICE (*named the perpetual one*) OF A SPOTLESS LAMB.

According to Mosaic law, in the morning and evening of each day, a spotless lamb was offered up to God.

Exodus XXIX, 38, 39, 40, 41, 42.

Tradition and the Jewish historian Josephus, teach us that the evening oblation was at 3 P. M. Who but must perceive that that offering was strikingly figurative of the future Sacrifice of Christ? The Divine Saviour, the true spotless Victim, allowed himself to be slain without a murmur. His sacrifice commenced in the morning, and lasted until three o'clock in the afternoon.



BLOODY SACRIFICE OF JESUS-CHRIST.

JESUS-CHRIST, THE SON OF GOD, ETERNAL WORD, SECOND PERSON OF THE HOLY TRINITY, BECOME MAN, DIES A VICTIM FOR US UPON THE CROSS.

HE SATISFIES DIVINE JUSTICE, EXPIATES OUR SINS, OBTAINS FOR US THEIR PARDON, AND THE GRACES NECESSARY TO REACH HEAVEN.

This is the only, the true sacrifice by means of which the human race has been redeemed, and of which all others, from that of Abel to that of Christ, were but figurative.

The Blessed Virgin is there standing at the foot of the Cross, a sword of agony piercing her very soul, while she offers herself up as a victim with her Divine Son. St-John, overcome by sorrow, has turned his face away, unable longer to look upon his Saviour, and Mary Magdalen is weeping over the sins she has so generously expiated.

A FIGURE OF THE SACRIFICE OF THE HOLY EUCHARIST.

MELCHISEDECH, HIGH PRIEST AND KING OF SALEM, OFFERS UP HIS SACRIFICE OF BREAD AND WINE.

The prophecies had not only foretold that the Saviour of the world would offer himself up as the Redeemer of our sins, by shedding his blood and by dying for us, but had announced moreover, 1o.: that He would ever remain Priest after the order of Melchisedech, in other words, that He would institute another sacrifice, which would be offered up, as was Melchisedech's, under the appearances of bread and wine: *Tu es sacerdos in æternum secundum ordinem Melchisedech*, Ps. 109. 2o.: that an end should be to all the sacrifices under ancient law, and that

this new sacrifice, this pure offering should supersede them, &c :
" *Munus non suscipiam de manu vestra. Ab ortu solis usque ad occasum, magnum est nomen meum in gentibus, et in omni loco, sacrificatur et offertur nomini meo oblatio munda.*"

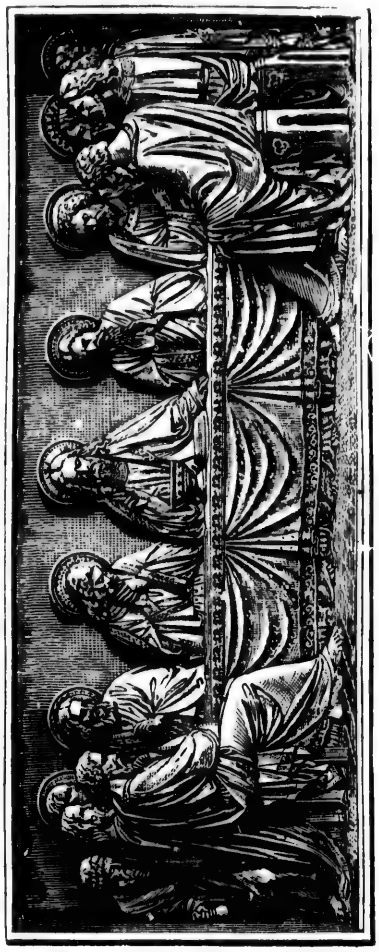
Malachias, I, 10-11.

A FIGURE OF THE HOLY EUCHARIST.

After Moses had built the Ark of the Covenant, he caused to be placed therein a vessel or urn, containing manna, which was " to be kept unto generations to come thereafter."

Exodus, XVI, 33, 34, (1).

(1) This manna that rained down daily from Heaven, as savoury food for the Israelites in the desert, and of which an urn full was placed in the tabernacle to be preserved for future ages, was a perfect symbol of the Eucharist, that descends daily from above upon our altars, and that we treasure up in our tabernacles until the end of time. It is our precious food, the true bread of life upon this earth, this world of exile, this barren desert, when compared to the true promised land, to Paradise.



THE "CÈNE."
(INSTITUTION OF THE HOLY EUCHARIST).

THE "CÈNE."
(INSTITUTION OF THE HOLY EUCHARIST).

Our Lord Jesus-Christ, in his infinite love, having partaken of the pascal lamb with his Apostles, gives himself completely unto them in Holy Communion, and establishes the sacrament of the Eucharist. St-Matt. XXVI, 26, 27, 28.—St-Mark XIV, 22, 23, 24. —St-Luke, XXII, 19, 20.

" For, says St-Paul, I have received from the Lord that which also I delivered to you : that the Lord Jesus, the night in which he was betrayed, took bread, and giving thanks, broke it and said : *Take Ye and eat; this is my body which shall be delivered for you; do this for the commemoration of me.* In like manner He took the Chalice after he had supped, saying : *this chalice is the new testament in my blood; this do Ye, as often as you shall drink it, for the commemoration of me, for as often as Ye shall eat this bread and drink the chalice, you shall show the death of the Lord until He come.* But let a man prove himself and so let him eat of that bread and drink of the Chalice ;" for he that eateth and drinketh unworthily, eateth and drinketh judgment to himself, not discerning the body of the Lord."

I Cor. XI, 23, 24, 25, 26, 27, 28, 29

On each side of the " CÈNE," is a small statue.

1o. The Saintly King David, with his harp, chanting his prophecy : that Christ would be for ever a Priest after the order of Melchisedech. *Tu es sacerdos in æternum secundum Melchisedech. Ps.* 109.

2o. Malachias, writing his prophecy, in the words we have above cited; *ab ortu solis usque ad occasum*, etc. "From the rising of the sun even to the going down, &c." He foretells that all the sacrifices under Mosaic law are to be done away with, and that but one pure and God-blessed oblation, will be offered up universally, among the nations of the earth, the sacrifice described in the new testament, that of the Holy Eucharist.

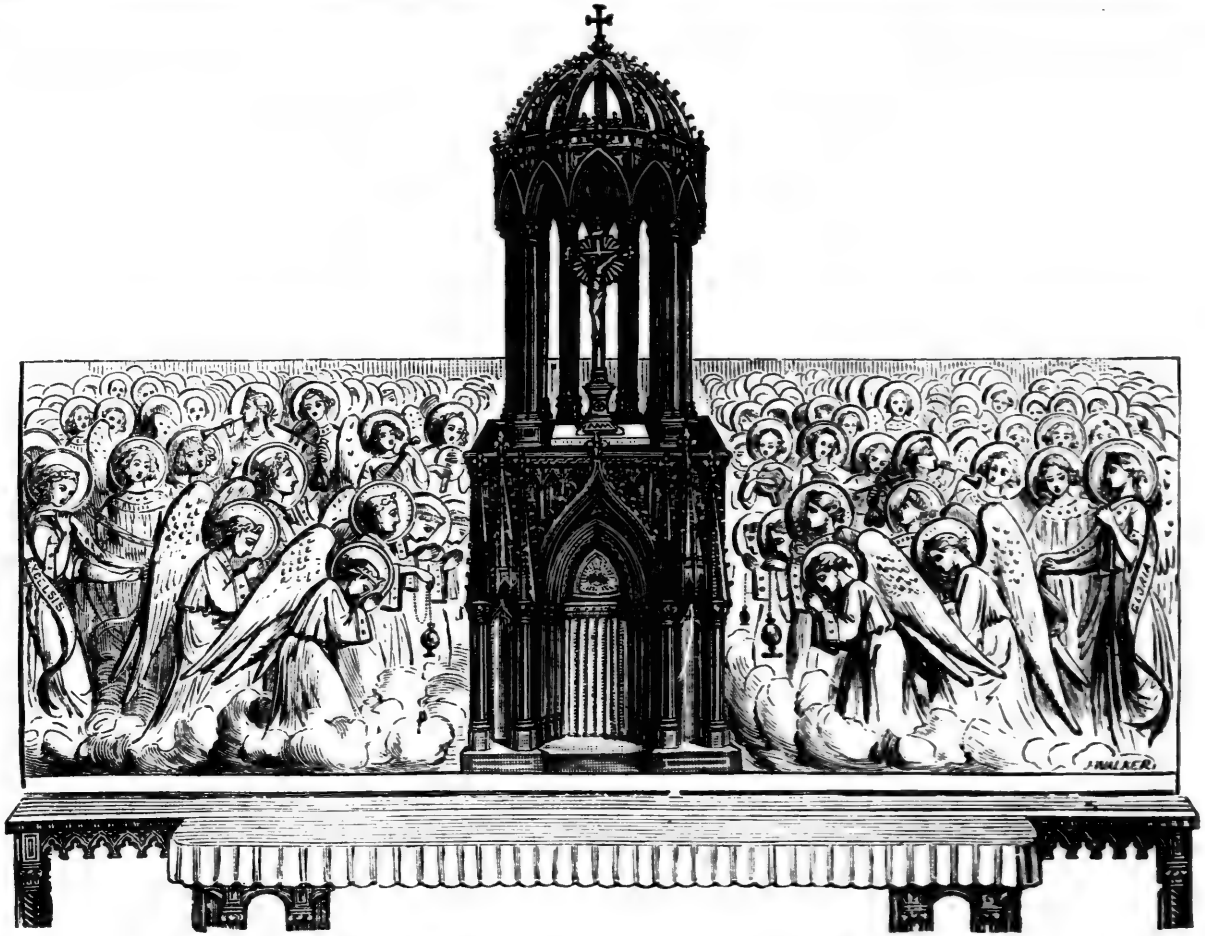
Above the "CÈNE" are:

1o. The Altar, upon which is daily celebrated the new and divine sacrifice.

2o. The Tabernacle, true ark of the covenant, in which is continually preserved the real manna from heaven, the Holy Eucharist, Christ himself.

3o. On each side of the Tabernacle, are "bas-reliefs" representing Choirs of Angels and blessed Spirits adoring Christ there present, with the profound respect and burning love they feel for him. It is the Church of Heaven in union with that of earth, combining together, to fulfil the duties of adoration, of worship, of gratitude, of love, &c. (1).

(1). This tabernacle and the altar itself are of the finest workmanship, and of very precious wood.



THE ALTAR, THE TABERNACLE, AND CHOIRS OF ADORING ANGELS.

THE VIRGIN MARY CROWNED BY HER DIVINE SON.

This last group, representing the Virgin Mary, the noblest, purest, holiest work of God, is symbolical of humanity redeemed and glorified by virtue of the sacrifice. The "bas-reliefs" are Angels sounding the bliss, the glory of this redemption.

Near the arch-top above (in the curve of the vault), are four Angels triumphantly bearing the instruments of our Lord's passion, while six others with golden censers, are offering up to the victorious Lamb of God, their adoration, and the united prayers of the Saints.

In the niches, on each side of the altar, are statues of the apostles St. Peter and St. Paul, and of the four Evangelists, who spread throughout the world the fruits and blessings of the divine sacrifice.

Two "bas-reliefs" at the extremities of the altar, represent two touching incidents connected with the sacrifice of the Holy Eucharist :

1o. The Virgin Mary, after Our Lord's ascension, receiving Holy Communion from the hands of the apostle St. John.

2o. St. Charles Borromeo, archbishop of Milan, administering the Viaticum to the *plague-stricken* people of that city.

Thus, is to be found in this Altar, whichwe beleive to be the only one of its kind, the religious history of the world.

Man, after the fall, unable to effect his own redemption, receives the promise that a REDEEMER will save him;

A God becomes incarnate, and, assuming human nature, sacrifices himself for the salvation of humanity;

Hence the origin of the sacrifice revealed, at the beginning of the world to Abel, and transmitted to the Partriarchs,the Prophets and the people of Israël.

For ages, numberless victims are daily immolated and offered up to the Deity;

At last, Our Lord Jesus-Christ, the true living holocaust, dies upon the Cross!

In the Sacrament of the Holy Eucharist, Our Saviour perpetuates his sacrifice; a sacrifice that is, and shall be offered up, throughout the entire world, and till the end of time.

The prophecies are accomplished, the figures realized, the sacrifices of ancient law abolished;

But Christianity enables us to offer to the Almighty, the hommage worthy of His infinite Majesty; and its believers, strong in the faith of that God they receive in Holy Communion, are fully prepared to encounter the vicissitudes of life, to triumph over its passions and temptations, and to secure eternal happiness. Glory be to God, world without end!

———:o:———

The decoration of this church was commenced about ten years ago. All the oil paintings, the gildings, and other ornamentations, are of finished, solid and lasting workmanship, and made out of the best materials.

The Main-Altar, its groups of statues and its "bas-reliefs" are a gift of the Seminary of St. Sulpice of Montreal. The faithful, by their subscriptions and [illegible] offerings, have defrayed the expense of the remainder. They have already paid over $75,000.

In this,as in many other instances, French-Canadian generosity has not been found wanting.

Rich and poor, old and young, in every class and pecuniary

condition of society, have furnished touching evidence of piety and benevolence.

As a token of gratitude, the Pastor and Church-Wardens of Notre-Dame, with the approval of His Lordship the Bishop of Montreal, have established the invariable custom of celebrating, at the Main-Altar, on Easter Monday of every year, a High-Mass, on behalf of the benefactors of the Church.

To finish the decoration of this Church, important additions remain to be completed, such as a portion of the Baptismal Chapel, a new Pulpit of the grandest style, the organ Case, the decoration of the lower gallery, &c.; all these, and several other ornamentations, intended to be done as soon as means allow, will greatly add to the magnificence of the general appearance of this grand Monument.

JAMES O'DONNELL.

To the genius of this celebrated man is due the architecture of this glorious temple, erected to the Almighty. It stands as a lasting tribute to his distinguished ability. His constant intercourse with the Reverend Gentlemen of the Seminary of St. Sulpice, had rendered his life one of singular devotion to the Catholic Church, to which he became a convert, and his dying wish has been complied with: his remains rest beneath his greatest work, within the vault of Notre-Dame.